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Daniel and Claude Adams
New Service May 1897

COMPOSITIONS FOR THE PIANO

— BY —

FRANCOIS BEHR.

EXCHANGE

384

MAY 13 1944

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Copy

MIGNON. No. 1—Polka.	Op. 51	35
" No. 2—Polka.	" 52	35
" No. 3—Valse.	" 53	40
" No. 4—Schottisch.	" 54	40
" No. 5—Polka Mazurka.	" 55	40
" No. 6—Galop.	" 56	40
NYMPH GALOP.	" 57	40
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WHEN THE ROSES COME VALSE.	" 61	40
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HEART BURNING.	" 63	40
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" " " (Duet).	" 65	40
IVY LEAVES. No. 1—Good-Morning.	Op. 209	25
" No. 2—Will o' the Wisp.	" 210	25
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" No. 4—Good Thoughts.	" 212	25
" No. 5—Little Prattler.	" 213	25
" No. 6—Sorrow.	" 214	25
DREAMS OF YOUTH. No. 1—Longing for Home.	" 312	35
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MICHI POLKA. (Solo).	" 318	40
ROYAL FANFARE GALOP. (Solo).	" 319	40
" " " (Duet).	" 320	40
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SKIPPING (La Santillante). Polka Elegante.	" 401	50
CHRISTMAS BELLS.	" 402	50
DANSE ESPAGNOLE.	" 403	50
LOVE'S AVOWAL.	" 404	50
BLUE EYES.	" 405	50
CHEROKEE ROSES. Show Waltz. (4 hands).	" 406	60
MEDITATION CATALANE.	" 407	50
BELLS AT DAYBREAK (Morgens-Jochen).	" 408	60

LOVE LEAVES. No. 1—Little Wag (Kleiner Schelm).	Op. 451	40
" No. 2—Camp of Gipsies (Im Zigeunerlager).	" 452	40
" No. 3—Fairy Song (Elfen Gesang).	" 453	40
" No. 4—In the May (Wonnige Maenach).	" 454	40
LES INSEPARABLES. Polka Gracieuse.	Op. 455	50
GENTLE DOVE. Polka Gracieuse.	" 456	50
PETIT (LE) BAL. No. 1—Valse.	" 457	35
" No. 2—Polka.	" 458	35
" No. 3—Polka Mazurka.	" 459	35
" No. 4—Galop.	" 460	35
" No. 5—Mazurka.	" 461	35
" No. 6—Quadrille.	" 462	35
ALERT (L). (Fandore Militaire). Solo.	" 512	60
" " " (Duet).	" 513	90
PETIT (LE) CONCERT. (4 hands.) Op. 512.		
The piano part limited to a compass of five tones. Violin and C.		
" No. 1—Valse.	" 514	75
" No. 2—Polka Gracieuse.	" 515	50
" No. 3—Gigue.	" 516	50
" No. 4—Galop.	" 517	50
" No. 5—Polka Mazurka.	" 518	50
" No. 6—Marche Militaire.	" 519	50
CALL THEE OF THE POST-HORN (Posthornklänge). Op. 525, No. 22	35	
A WORD OF LOVE. Op. 527.	40	
CALL OF THE QUAIL (Wachterschlag) POLKA. " 528.	50	
FRESH BLOSSOMS. (Without Octaves.) Op. 529.		
" No. 1—Beautiful May.	" 530	40
" No. 2—Parting Song.	" 531	40
" No. 3—Butterfly and the Rose.	" 532	40
" No. 4—Hearty Wishes.	" 533	40
" No. 5—Sounds from the Pustia.	" 534	40
" No. 6—Summer Night in Sevilla.	" 535	40
" No. 7—March of the Gnomes.	" 536	40
" No. 8—Gipsy Dance.	" 537	40
LITTLE SHEPHERDESS. (Air de Danse Louis XIV).	" 538	50
PERCOTTA (Meditation Catalane).	" 539	50
ROYAL GAVOTTE.	" 540	50
SERENATA.	" 541	35
LILLY DALE. (American Song).	" 542	25

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GALOP.

For 4 hands and Violin ad lib.

François Behr, Op. 542, No 4.

SECONDO.

Vivo.
f leggiero
Vivo.
f marcato

Ad. * *Ad.* * *Ad.* *

p *p*

Ad. *con Ad.*

cres. *cres.*

f *cres.* *f* *cres.*

1. 2. 1. 2.

Behr's Compo. FINIS

GALOP.

François Behr, Op. 542, No 4.

PRIMO.



Vivo.

f leggiero

Handwritten notes on the left margin: $\frac{1}{2} = 1$, $\frac{1}{4} = 2$, $\frac{1}{8} = 3$, $\frac{1}{16} = 4$

p

cres.

f *cres.*

1. 2.

4

SECONDO.

The musical score is written for a piano and consists of four systems of music. The first system begins with a melody in the right hand marked *f marcato* and a piano accompaniment in the left hand marked *f marc.* with the instruction *con 3/4*. The second system includes first and second endings for both the melody and the piano accompaniment, with dynamics *f* and *p*. The third system continues the piano accompaniment with a steady eighth-note pattern. The fourth system features a melody marked *cres.* and a piano accompaniment marked *cres.* with a final *f* dynamic. The score concludes with a double bar line.

51543-5

PRIMO.

8

f marcato

8

1 & 2.

f

8

p

8

cres.

f

6

SECONDO.

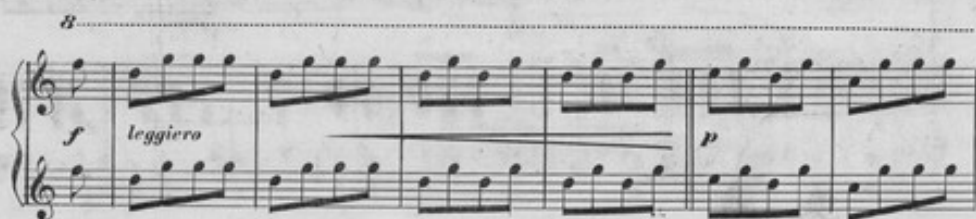
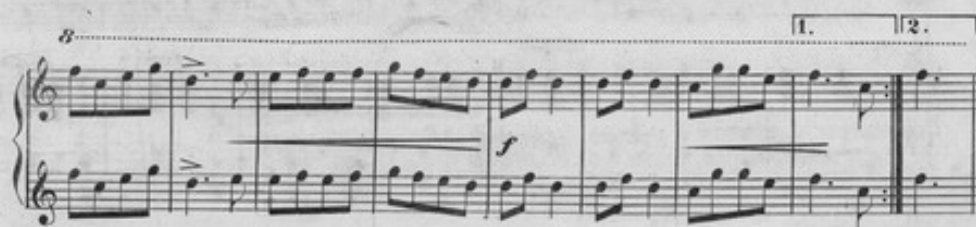
The musical score is written for piano and consists of five systems of music. Each system has a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 2/4.

- System 1:** The melody begins with a half note G4, followed by quarter notes A4, B4, and A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter note in the left hand. Dynamics include *p scherzando* and *con Ped.*
- System 2:** The melody continues with quarter notes G4, A4, B4, and A4. The piano accompaniment remains consistent. Dynamics include *p* and *con Ped.*
- System 3:** The melody features a first ending (marked 1.) and a second ending (marked 2.). The piano accompaniment includes a *f marc.* section. Dynamics include *f leggiero*, *p*, and *f marc.*
- System 4:** The melody continues with quarter notes G4, A4, B4, and A4. The piano accompaniment remains consistent. Dynamics include *p*.
- System 5:** The melody concludes with a half note G4. The piano accompaniment includes a *f cres.* section. Dynamics include *cres.* and *f cres.*

31813-8

PRIMO.

7



51842-8

8

SECONDO.

f marcato

con 2da.

f marcato

cres.

cres.

cres. sempre

ff

31512-8

PRIMO.

9



51843-8

American Composers.

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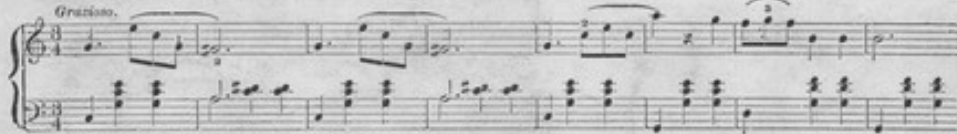
Tempo di gavotte.



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"AS YOU LIKE IT." Waltz. P. A. Schnecker. Price 50 cts.

Gracioso.



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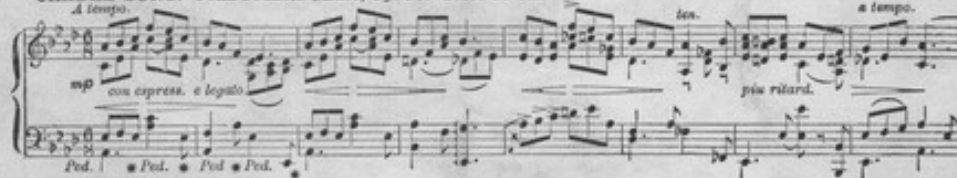
Allegretto.



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CRADLE SONG. John Francis Gilder, Op. 30. Price 50 cts.

A tempo.



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Allegro.



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